the Link

Concordia University
Montreal, Quebec

Volume 8, Number 31
Tuesday, February 9, 1988

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Agenda

Use the Agenda to publicise any Concordia-related event. Drop off your info at our offices at Sir George(H-649) or mail it in, indicating Agenda on the envelope. Deadlines are 5 p.m. Friday for Tuesday issues and 5 p.m. Wednesday for Friday issues.

TUESDAY FEBRUARY 9

Susan Strange from the London School of Economics and Political Science speaks on 'The Future of the American Empire: Issues in Managing the World Economy' 6 pm, MacDonald-Harrington Building, Main lecture theatre, McGill University. info 398-4216.

Jerry GoodmanExecutive director, National Conference for Soviet Jewry (USA) speaks on 'Implications for Soviet Jewry' 8 pm, Jewish Public Library, 5151 Cote Ste Catherine. Sponsored by the Canadian Jewish Congress for Soviet Jewry (Quebec).

Tax Guidance Stephen Leacock Building, Rm 232, 8 pm. FREE. Everyone welcome.

GEMS-groupof the electronic music studio, 8 pm Pollack Hall, FREE.

AIDS-A Current Update-panel discussion, 7 pm, Temple Emanu-el-beth Sholom Grover Auditorium, 4100 Sherbrooke W, FREE. info: 937-3575.

Moral Judgements Panel Discussion, 12-1 pm, Bryan Building, Loyola. Spoonsored by the Philosophy Students Assoc.

Mary Mothersill author of 'Beauty Restored' speaks on 'Telling the Truth about Beauty', 8:15 pm, Bryan 207, Loyola. Sponsored by the Philosophy Students Assoc.

WEDNESDAY FEBRUARY 10

Ralph Nader speaking on 'Toxic Cloud and Incinerators;What We Can Do About The Issue.' 4 pm, H-110.

Seminar presented by Philosophy Students Association, with Mary Mothersill. 10 am, H-762.

Panel Discussion on Decisions in Medicine, 8:30 pm, H-435, sponsored by the Philosophy Students Assoc.

Philosophy Wine and Cheese party, 6 pm, P-Annex, rm 03, 2020 Mackay. Sponsored by CUPA, Psychology Club.

Classical Marimbist Greg MacIntosh at Pollack Hall, 555 Sherbrooke W. 8 pm. FREE. Part of the McGill Alumni series.

THURSDAY FEBRUARY 11

Panel Discussion on Political Judgements- 12-1 pm, Oasis Lounge, Campus Centre, Loyola. Sponsored by the Philosophy Students Assoc.

NDP meeting 6:30 pm, basement conference room, P-Annex, 2020 Mackay. Open to all students and faculty from NDG who want to support the NDP. info 482-7803.

CBC/McGill series- Dimitri Berlinski, violin. 8 pm, Pollack Hall 555 Sherbrooke W. Free.

info 931-6265.

Concordia Marketing Student Association will be selling sweatshirts and shorts Feb 8-11, Campus Centre or Guadagni Lounge, Loyola. info 848-7444 or 848-7453,

Al-Anon Adult Children of Alcoholics, meetings. If you have been affected by an alcoholic parent call 729-3034.

Debating Society meetings Wednesday 7 pm H-333-6 and Fridays 2 pm H-539-1.

Ronald Silvers Photographs of Tibet, February 6-28, 3981 St Laurent ô499, info 844-3250.

One-act Play Festival ontinues: 'The Bond' by Strindberg, and 'Tim' by Armstrong play Feb 11, 8 pm, Feb 12, 3 and 8 pm, Feb 13, 7 pm. FREE. At Chameleon Studio, Loyola. info 848-4741/848-4747.

Open Poetry Reading, February 14,4297 St Laurent, for more info call Rhona 489-8507 after 9 pm.

Student Exchange Program application deadline Feb 19. Information sessions Loyola Feb 8, 3 pm, AD-131, SGW February 10, 4:30 pm, H-769.

WOMEN'S LISTINGS

International Women's Week will be happening this year from March 7 to March 12. We need volunteers to help organise and prepare upcoming events. Next meeting is Wednesday, February 10 at 4 p.m. in 2020 Mackay(P-Annex room P-03). All Women welcome. Info. 848-7431.

The Coalition For Integration of Lesbian Studies at Concordia will be holding weekly discussion-/support/action sessions every Wednesday at 4 p.m. at the Simone de Beauvoir lounge(2170 Bishop, downstairs). New women, students and faculty, welcome!

The Women's Studies Student Association is meeting All Women's Studies students welcome. Meeetings each Tuesday, 2 pm MU-301-1.info 848-7449.General meeting to adopt the constitution Tuesday Feb 9, room 203 Simone de Beauvoir Institute.

Concordia Women's Collective new members welcome. We pm, 2020 Mackay, rm 202. If you want to join orr have ideas call 848-7411 and leave a message, or call the Women's centre 848-7431.

Women's Collective Wine and cheese. All women and men welcome. Simone de Beauvoir institute lounge, 2170 Bishop 3 pm, Friday February 12.

WOMEN AND SPIRITUALTY series, "Women in the Church" Wednesday Feb 10, 13h00 Women's Centre, "Reflections on Suffering" Thurs Feb 11, 19h30 H-41. info call Women's Centre 848-7431, or Campus Ministry 848-3585.

Health Care System ethics, with Roger Balk, Bioethicist Royal Victoria Hospital, Lonergan College, 4 pm, 7302 Sherbrooke W. info,848-2280.

Art History lecture series, celebrating opening of the National Gallery, Mimi Cazort, curator Prints and drawing collection, H-762, 6:30 pm. info 848-4700.

FRIDAY FEBRUARY 12

Super Ski Days- Mont Tremblant. Bus leaves 7:30 am. Cost $24 includes lift and trans. Booking deadline Wednesday 2 pm. Travel Resource Centre, H-508-2, 848-7420.

Valentines Party 2 pm, Belmore House Basement, Loyola. Sponsored by the Concordia Christian Fellowship. Theme: Pink.

Concordia Animal Rights Association generalmeeting, 7 pm, 2020 Mackay basement.

McGill Chamber Singers with members of the McGill Symphony Orchestra, Bach Mass in B minor, 8 pm Pollack Hall, 555Sherbrooke W, Free.

Classified

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HELP WANTED

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University still asking for $100,000

Hydro pulls plug on Concordia donation

by Aaron Derfel

Concordia continues to press Hydro Quebec for the balance of a $500,000 donation despite the Crown corporation's flat refusal.

Premier Robert Bourassa phoned Rector Patrick Kenniff at home in December promising that Hydro would donate $500,000 to the university. But last month, Concordia received a cheque from the corporation for only $400,000.

Bourassa also promised to meet with Concordia to discuss underfunding in early January, but the meeting has been rescheduled for this Monday.

While university officials claim they are still negotiating for the rest of the grant, Hydro Quebec lawyer Jean Bernier disclosed to *the Link* last week that Hydro has no intention of giving the university the extra $100,000.

"Bourassa promised an amount of money he thought Hydro Quebec could cope with, but we had other requests from universities and we had to balance them with everybody else," he said.

Hydro has donated $3.5 million to Quebec universities this year.

The Rector's executive assistant Catherine MacKenzie refused yesterday to comment on Bernier's statement, saying the university is waiting for an official explanation from Hydro.

"We are dealing in our own way with Hydro Quebec," she said. "We are continuing to pursue increases to that amount through various channels."

But Education ministry press attache Luc Rheaume confirmed Bernier's disclosure last Friday, telling *the Link* that Concordia should be happy for the amount of money **received**.

"I think it's much better to receive $400,000 than nothing," he said. "If Concordia wants to argue to get an extra $100,000, they have the right to ask Hydro."

Hydro has not donated the money to the operating budget where the university wanted, but rather to the capital expenditure budget. Vice-rector of fin ance Maurice Cohen has said that the grant does not solve Concordia's chronic underfunding crisis.

"The question of underfunding has not been addressed and we are going to pursue that question vigo -- rously at the February meeting," he said.

The donation will buy computer and scientific equipment. The university hopes to receive federal matching funds since the pledge comes from the corporate sector and will pay for scientific research.

PHOTO BY MIKE SPORTZA

Women's centre members are demanding that physical plant repair the ventilation system of the printshop next door because toxic fumes are seeping into the centre.

Fumes threaten centre

by Ron Charles

Concordia's women's centre may demand that CUSA's printshop be closed if ventilation repairs, needed to clear out solvent fumes, are not finished in time for international women's week.

Susan O'Donnell, women's centre coordinator, moved centre operations up to a small space in the Hall Building last Monday after discovering that fumes from CUSA's printshop next door were making people ill.

"In the first week in March the centre is heavily booked," said O'Donnell. "Why should we be forced out of there when it's the printshop that's causing the fumes."

O'Donnell said centre participants will meet Wednesday to decide on their strategy.

Meanwhile, physical plant director Frank Papineau said the department may have found a solution to the toxic fumes problem and plans to prepare a report this week.

"I think basically what we could do for the immediate time is separate the two," Papineau said, referring to the ventilation system.

He said stronger pressure in a separate women's centre ventilation system would force printshop fumes into the shop's vents. After the Women's Centre ventilation system is repaired, work will begin on the printshop's, said Papineau.

Papineau could not say when the centre's system would be working, but O'Donnell said she doesn't expect to see the work finished before the semester's end.

O'Donnell said she is surprised at CUSA executives' lack of concern over the whole issue.

"Nobody's said anything about the two people working in the printshop," said O'Donnell. "They haven't taken the initiative."

O'Donnell said no one has bothered to put up signs warning printshop patrons of the hazards.

"I've seen people in the area between the printshop and the centre collating and folding print jobs all day," O'Donnell said.

She said an alternative to closing the printshop would be to find an alternative space for the centre, but so far that has been impossible.

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Minimum GPA imposed

by Rod Jacob

A decision to impose a minimum grade point average will cause tougher academic standards and increased counselling work-loads for faculty members.

The minimum grade point system was approved by the Arts and Science Faculty Council at a meeting last Friday, and will take effect in September 1989. It will require students from all Arts and Science disciplines to maintain a minimum GPA of 2.0.

Students with averages between 1.5 and 2.0 will be allowed to continue only after academic counselling. Those with GPA's under 1.5 will be suspended from studies.

Dennis Dicks, vice-dean for curriculum, said the change will bring Arts and Science into line with other Concordia faculties and most other Canadian universities which already use the system.

Minimum GPA requirements were first instituted at Concordia in 1982, and are now used in both the Engineering and Commerce faculties.

Dicks said the intent of the system is to encourage students with low averages to increase their marks, rather than to drop out of school.

"Our experience is that about 60 percent of them move into good standing," he said.

A large majority of faculty council members voted for the new GPA system. Several members said minimum GPA requirements are necessary to keep Concordia graduates in good standing relative to other universities which already use similar restrictions.

Dicks agreed that a minimum GPA requirement would be good for the reputation of Concordia's Arts and Science graduates.

"The performance of graduates could increase as much as 13 per cent," he said.

Some council members expressed concern that the Arts and Science department had not guaranteed money to hire more advisors for the large number of marginal students - those with averages between 1.5 and 2.0 - who will require counselling. Faculty members could be left counselling large numbers of students, they said.

Andrew Madsen, a CUSA board member who also sits on the council, voted against the new GPA requirements. Madsen said he was unsure students would be well-served by "the significant changes" in the new system.

"My main objection is that people might not get the academic counselling they need," he said.

"That's very close, Scott."

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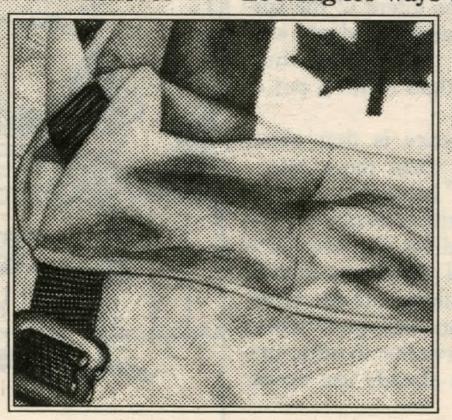

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LOST/FOUND

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Lost/Found ads in the Link are FREE.

Lost- A blue nylon bag containing racquet and athletic clothing. Please call David 488-8545.

Attention Women

All those with the Childhood Experiences Questionnaire for Dr. Brender are requested to return them, when completed, to the Psychology Dept. (H-663) as soon as possible. Remember, we need your tickets in order for you to be entered in the lottery.

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Guard harasses students

by Ron Charles

A group of students wants to know why campus security wrote down their names and ID numbers while they were sitting at a Palestinian information table set up in the Hall Building lobby.

"This is very dangerous for Palestinian students," said Haytham Yuhya a member of the Concordia Collective for Palestinian Human Rights. "The security officer came up to the table and asked for ID. He took the IDs and wrote all the names and numbers down."

Yuhya said there were about four or five students at the table last week.

Ra'ad Ra'ad, a CCPR member who was at the table, said he worries about what ties campus security has to outside police agencies.

"If any of these names get into the hands of the RCMP, they will get into the hands of MOSSAD (the Israeli seecurity intelligence agency)," said Ra'ad." There are Palestinians here who still have families in the (Israeli) occupied territories.

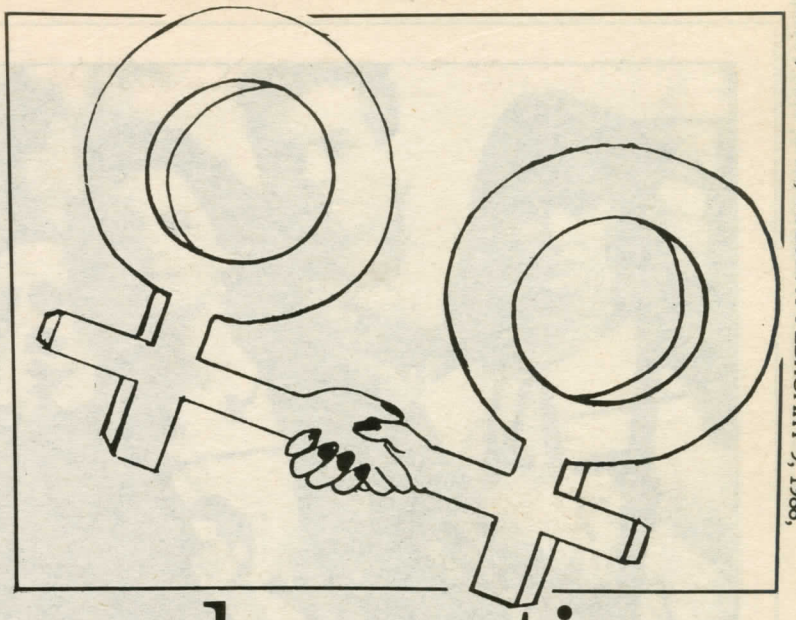
Security director Roland Barnabe said the security person in question probably just took down the numbers with no other intentions.

"He did not take direction from me. If there's no problem with it (the numbers), that's it," Barnabe said. "If there's nothing wrong they will be destroyed."

Ra'ad said all the people at the table were Concordia students and all had their ID except for him.

"He could have just looked at the ID number and matched the faces to the names," Ra'ad said. "There was only one number he had to copy down and that was mine, because my ID is lost."

He said the students are particularly worried after a participant in a Jewish Cultural Week threatened late in January to turn their names over to the Israeli consulate.



Fighting sexist academentia

by Louise Gagnon

A group of women wants the university to add women's perspectives to course curricula.

They have formed a discussion group, also initiated by the women's centre and Fineline, which hopes to address issues such as the lack of women authors in course readings and use of gender neutral language.

The group will aim to raise consciousness, make literature available to women, and start getting rid of stereotypes about feminists.

Fineline is a group formed in June of 1986 intent on examining the presence of women in the learning environment.

"A feminist vision is equality for everyone," said Michelle Coutu, a member of Fineline and a sociology student. "Feminism is not a man-hating device."

She said the discussion group is needed because "professors just don't want to hear what women have to say."

For example, students are simply told there were no women authors, said Coutu. "These assumptions are still upheld today. They're literally century-old ideas still being applied.

"One of the objectives of the group is asking why were women excluded," she added. "No explanation is offered and no information is given as to why that is the case. These things have not been discussed."

Coutu explained women often used male pseudonyms to get published because as women "they were disowned, imprisoned, or killed for speaking out."

Coutu pointed out that when the Status of Women's Office sent letters to all departments suggesting academic equity, the response was not receptive.

"It's been up to departments," she said. "There's no watchdog, so most departments have ignored it."

Carla Gruodis, a member of Fineline, believes the creation of feminist groups in the university exemplifies the ideals of feminist philosophy.

"The last thing people want is a power structure of feminism," said Gruodis. "We don't want to compete with a patriarchal power structure."

Gruodis believes the more groups like Fineline there are, the more pressure is put on the university administration to change things.

"One of the things we'd like to have is a women's caucus in every department to act as a political force in the university," added Gruodis.

Coutu said she plans for the group to work with other collectives, such as the Coalition for the Integration of Lesbian Studies, in order to develop strategies and maintain contacts.

She is optimistic about the prospects of integrating women's perspectives in course curriculum and other areas of the university.

"There's a tremendous potential for gender equality at Concordia," said Coutu. She cited the Status of Women's Office, the improvement of women's position in athletics, and the introduction of courses like women in management and women in law as signs of this potential.

Susan O'Donnell, coordinator of the women's centre, is very supportive of the group and encourages the development of similar groups.

"One of the things we do is help get new groups started," said O'Donnell. "This type of thing can splinter off."

The group will hold its first meeting this Friday, February 12, at the Hall Building in H-333-6.

PHOTO BY MIKE SPORTZA

Among other highlights during the Arab culture week, lots of good food is available as this smiling student can attest.

Femmes trouvent la Francophonie

by Barbara Tylbor

A new women's group linking 40 French-speaking countries around the world will have Montreal and Concordia's Simone de Beauvoir Institute as its cultural centre.

Le Centre de Recherche et D'Enseignment sur la Francophonie des Femmes (CREFF) was founded by four professors studying French culture worldwide and its integration into Quebec.

CREFF started as an informal group of researchers who realized they shared a common interest. They noticed that Major French figures were being recognized not for their cultural background, but simply as French-speaking. "Although we all speak the Frensh language there is still cross-culturalization," said Arpi Hamalian, director of Women's Studies at the Simone de Beauvoir Institute. "We hide its richness by not explaining its culture."

The research collective, composed off Mair Verthuy, Francoise Ligier, Lucie Lequin and Hamalian, realized that being French means more than simply speaking the language.

"Francophone must be considered a culture evolving within a context. People who have developed French have brought their own culture to the language," said Hamalian.

Along with her colleagues she has researched women's issues in French nations, focusing on multiculturalism. She feels that CREFF has created the opportunity to explore the links between women of the world, and aims to "tear down the barriers" in order to explore what she calls translationalism.

They plan to act as a clearing house for the francophonie culture, to centralize its members' research.

Hamalian explained they do not have a support group at the moment and must begin building a network "to become part of an overall system."

They have led various activities, including conferences of female authors, the preparation of a series of volumes of French daily life and workshops on various areas of the French culture. The emphasis is on exploring these issues within the context of Quebec.

Students are also involved in the research, participating in studies in projects under th umbrella of CREFF.

Hamalian and her colleagues would like to encourage changes in the away the language is viewed, and facilitate cultural communication in Quebec. Hamalian summed it up best: "French is not monolithic concept."

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the Link

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and through the muck and mire *they came*, Staff this issue: Steve Berkowitz, Stephen Clare, Louise Gagnon, Reynold Gonsalves, Rob Jacob, Robert Lindblad, Elena Lonero, Shane Mahood, Julian Samuel, Kevin Segal, Molly Shinhat, Barbara Tylbor, and of course...Max Wallace.

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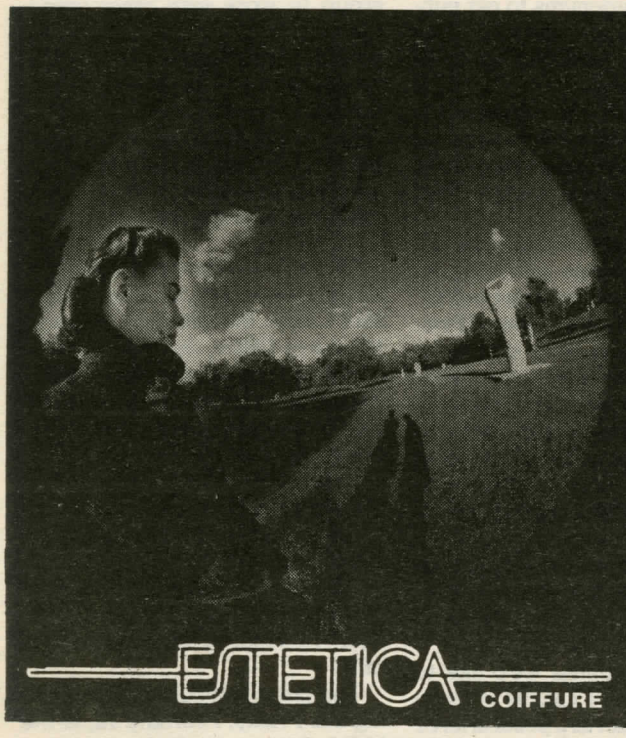

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Contra-versy flares at McGill

by Robert Lindblad

Pro-Sandinista demonstrators disrupted a speech being given by a Contra representative at McGill last Friday.

While over 40 members of the audience turned their back to Tony Ybarra, two people held a placard reading "No Parasan" in front of him and refused to move.

After a 90-minute delay Ybarra continued.

In his speech, Ybarra said he supported the overthrow of the Somoza government, but has become disillusioned by what he sees as a secret war to suppress opposition in the media and within the civilian opposition.

"The Contras have the popular support of the peasantry of Nicaragua," Ybarra told the unsympathetic crowd.

In a question period after his speech, he was asked how Contras could claim support from the people while they attack farms.

He said the Contras are attacking government-run farm cooperatives that the Sandanistas are using as military supply bases.

"The Contras, being 99 per cent Nicaraguan peasents, would not attack the people they are trying to win over," Ybarra said.

He shrugged off criticism from Amnesty International about the treatment of prisoners by the Contras saying Amnesty is biased and politically motivated. He cited figures which he said show that since the Sandanistas took power, the number of people in exile has gone from 2000 to 600,000.

Student Amy Kaler said after the speech she objected to having the Contra speak at McGill.

"The Contras are not legitimate dissenters, and to pretend that they are a real alternative to the Sandanistas is a lie," she said. "A debate over the future of Nicaragua could have brought out the central arguments—we didn't have to give a platform to a terrorist."

But another member of the audience, Alex Nerska, said he supported Ybarro and the Contra rebels.

"I came here to support a legitimate point of view with respect to the Nicaraguan situation and give some support to this freedom fighter. He is a brave person to even attempt this," he said.

Graphic/The Muse

Porn bill called puritanical

OTTAWA (CUP)—Educators fear a proposed federal bill to control pornography will harm post-secondary education by making educational material and literature which includes nudity illegal.

The Association of Universities and Colleges of Canada (AUCC) says the vague working of Bill C-54 means some material in libraries and on university reading lists will be deemed pornographic.

"We are concerned that certain parts of Bill C-54 will have a definite negative impact on scholarship and education, and this may not have been intended by the framers of the bill," said AUCC official Pierre-Yves Boucher.

Representatives of Canadian librarians fear the bill may put them in a precarious postiion of guessing which of the books in their collection could land them in court.

Conservative MPs introduced the proposed amendment to the Criminal Code, Bill C-54, for first reading in parliament last May.

Boucher said the bill, which should soon be in its second reading, prohibits the display of "any picture or design of genital or sexual parts" of children age 18 or younger that are used "for a sexual purpose." He said his organization has a lot of sympathy for the government's attempt to eliminate "kiddy porn."

But Boucher said the bill's wording could mean that educational material featuring undressed children will be banned and this could interfere with the learning process in some cases.

Medical texts on pediatric anatomy, literary works involving children in "a state of undress or even acts of love among adult," and even Norman Rockwell portraits of barebottomed children could not be shown in classrooms, Boucher said.

An official from the professors' lobby group, the Canadian Association of University Teachers, said the government has made changes to Bill C-54 to provide a "defence" for educational material.

But CAUT executive director Donald Savage said the proposed amendment to the Criminal Code of Canada would require educators to prove in court that their material was not pornographic under the bill's definition.

"CAUT deplores the government's legislation in terms of sweeping definitions," Savage said. "With the wide definitions, almost anything can be called pornographic and we could end up in court all the time, and that would be dumb."

Savage said his main concern is the potentially enormous costs for universities to keep literature and artwork deemed pornographic.

"All kinds of people could end up in court," he said. "Neither universities nor professors nor students have the money for legal expenses."

The anti-pornography bill could have an ironic twist, Savage said, because it would prohibit sociology departments from studying child pornography. Both Savage and AUCC's Boucher said their organizations have applied to appear before a Parliamentary committee studying the bill.

The press secretary for the justice minister, Ray Hnatyshyn, said noone but the minister could speak on his behalf until Bill C-54 was examinded more closely.

Librarians, the people who fill the shelves with books that could be deemed pornographic, fear the bill puts them in a precarious position.

"We hope the bill will be withdrawn," said Jane Cooney, the executive director of the Canadian Library Association.

Cooney said she is afraid librarians will have to decide which books are illegal and which ones will go on the shelf.

If they make the wrong decisions, Cooney said, "libraries could not afford to be involved in legal proceedings."

"I think the government's intentions are good," Cooney said, "but because the way the bill is written, libraries are facing the possibility of a substantial amount of charges."

"Who is to say a certain book arouses you or not?" the executive said.

Cooney said the bill could mean public libraries will have to restructure their buildings to create a seperate children and adult section, since the bill prohibits children under age 18 from viewing or being shown in material depicting "sexual acts." Such renovations would be too costly, she said.

The library association is also worried that parents who don't want their children reading pornographic books will demand the literature be removed from the shelves, and "parents who challenge materials will have the full force of the law behind them," Cooney added.

Feds cut college funding

OTTAWA (CUP)—Canadian community colleges are being forced to compete with the private sector for funding as a result of the federal government's two-year-old job-training program, a parliamentary committee reviewing the program has learned.

The Canadian Job Strategy program, introduced two years ago as part of Prime Minister Brian Mulroney's "jobs, jobs, jobs" campaign promise, has directed funding towards private sector training programs instead of increasing transfer payments to community colleges, critics told the committee during three months of hearings.

In 1985-86, the first year of the CJS' programs, the government allocated $1.4 billion to job creation and training programs. Last year, the total was raised to $1.5 billion. Of that figure, $656 million went to programs in established institutions and $887 million was spent on private programs.

Concerned groups told the committee that the program needs revamping because:

*private sector job training programs have no accountability and don't offer certifications or degrees;

* private programs duplicate existing ones in the colleges;

* training programs are often out of touch with local employment needs;

* insufficient emphasis is placed on training women in non-traditional jobs;

* skills learned at work are too specific and don't translate well if the employee changes jobs;

* CJS funding is being used to train employees for low-skilled, short term jobs, such as casheirs in fast-food outlets.

The Association of Canadian Community Colleges (ACCC) told the committee CJS-funded programs should place more emphasis on teaching skills such as word-processing than on basic training of the long-term unemployed.

"With the introduction of the CJS what we are seeing is a deterioration in the amount of programming going into college job training courses," said Roy McCullough, ACCC spokesperson and Seneca College president.

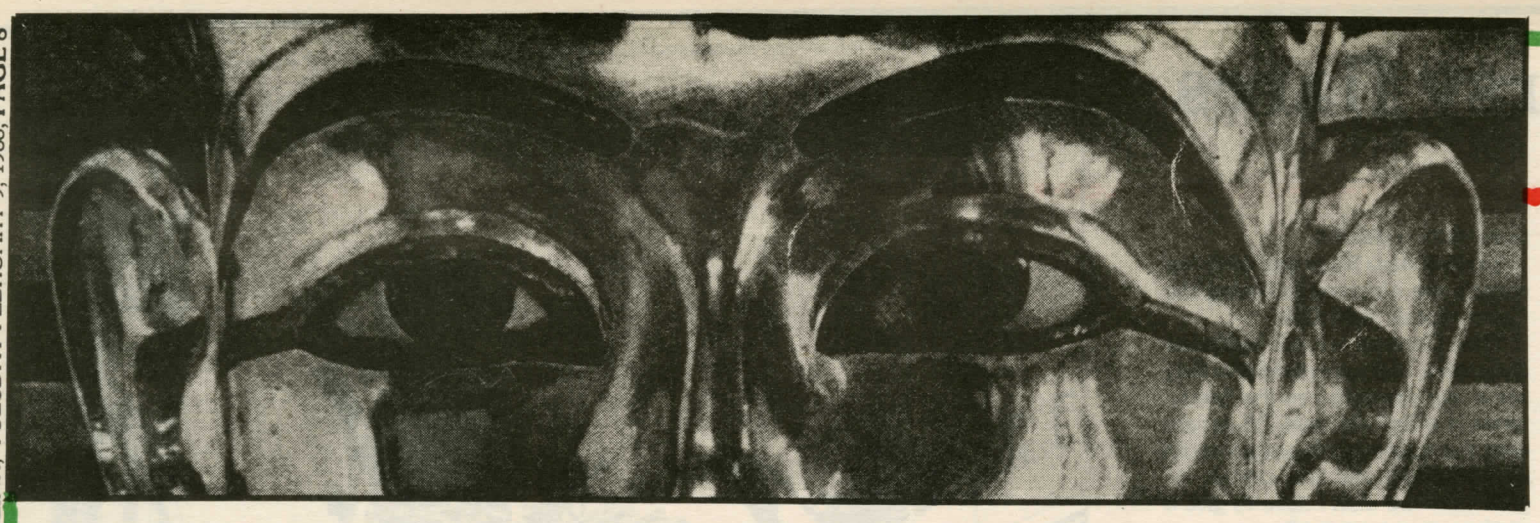
Dr. Frank Marsh, president of Newfoundland's Eastern Community College, said funding for training programs didn't always provide employees for work needed locally.

Minister for Youth Jean Charest, who recently came under fire for not increasing the government's summer job program for students, defended the CJS.

Charest said the goal is "retraining unskilled labourers who don't have a minimm level of training." Charest said between 40 and 50 per cent of the CJS funding goes to people 15-24.

PHOTO BY MIKE SPORTZA

Concordia's Central American Committee once again set up shop in the Hall building lobby trying to drum up support and new members.



Road to Nowhere

by Julian Samuel

The Centaur Theatre Company could have shown us Black South African Mthuli Shezi's *Shanti*, but didn't. The Centaur Theatre Company could have shown us *Too Late* or *How Long* by South African playwright Gibson Kente, but didn't.

They could even have shown the works of the Black South African People's Experimental Theatre.

Instead what we got was *The Road To Mecca* by Athol Fugard.

The Road to Mecca is a work born out of guilt—and with such a drive behind it that one can hardly doubt its sincerity, virtue and politics. But the play itself is badly written, dull and dramaturgically uncritical—a totally uncourageous work without even a spot of political allegory.

Robert Kavanagh exposes Fugard in his *Theatre and Cultural Struggle in South Africa*: "Fugard himself admitted, on a number of occasions, that it was guilt that motivated him to work with blacks, including even the founding of Serpent Players" (a Black South African theatre troup).

Road to Mecca is about the relations between two women—one an older Afrikaaner, the other a younger woman whose accent could place her origins from anywhere from Inverness to Japan.

The older woman is having a problem dealing with the world. She has discovered that she is an artist, and because of this is encountering difficulties with the small village community in which she lives.

There is a twisted preacher on the scene who is trying to tear her from the village because she is, according to him, too old to look after herself.

The younger woman zips in from 800 hundred miles away to relate to her. They rediscover each other's profound concern and love for one another.

In this simple-minded narrative, the Black South African world is referred to frequently through the younger woman. She has given a ride to a Black woman burdened down with children and a small bag, her only possession. The younger woman tells us that she gave the Black woman some money and all her remaining food.

This is about as complex as the play gets.

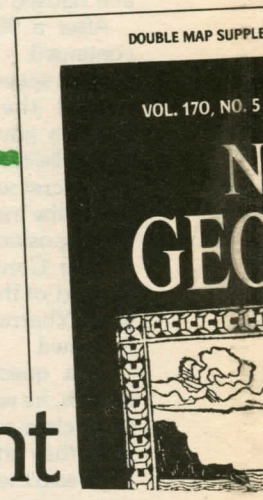
If one really wanted to push for a deeper interpretation, one could tenuously see a more complex narrative in the "Mecca as rejuvenation and search for the self" argument. But why give Fugard the benefit of the doubt?

What he has done is to foreground what he thinks are burning social issues: a middle-class feminism slammed up against a love affair with art and a preacher.

The play works in the same way as Spielberg's *The Colour Purple*—it makes you feel dramaturgically warm inside. And it is similar in political feel and complexity to Sir Richard Attenborough's revolutionary *Biko*, in which Attenborough goes gush gush over black leaders by doing things like scripting his main white liberal lead in the film to say that Biko is "really very articulate".

Road To Mecca or *Road to Liberalism*? It's your choice. The acting is very *Ben Hur*-esque. Avoid this play, or if you really must see it, see it with your eyes and ears shut.

Julian Samuel is a Montreal filmmaker and poet.



A comment

by Molly Shinhat

At a New Years' Eve party a few years ago, people were dancing wildly to the hit songs "Sun City" and "Free Nelson Mandela". A friend of mine who was at the party mentioned to two of the people she was with that she thought most people probably wouldn't even know who Nelson Mandela is.

Just as a joke, she asked a man who had been dancing to "Free Nelson Mandela", "We were just wondering, who is this Mandela guy anyway?"

"I don't really know," the man replied, "but I think he's really famous."

This kind of ignorance is what "culture" magazines like National Geographic thrive on when they bring the world to the North American doorstep.

National Geographic has become one of the panaceas and fantasy zones of the western world. Particularly in North America, people of white anglo-saxon protestant (w.a.s.p.) origin have become almost conditioned to accept everything they see in this publication as an acurate representation of the "Truth".

The average w.a.s.p. person in this hemisphere has no conception of how images function in this part of the world, let alone how to critically analyze visual popular art. They are too concerned with criticizing "Other" societies about the number of people *there* who are illiterate, starving and so on.

The argument for National Geographic and its like is that the "average person" needs a "culture" magazine to tell her/him "something" about other cultures. The point is well taken—but how much use does such information have when it is all fed through an ethnocentric perspective based in w.a.s.p. North America?

Natonal Geographic takes either an over-generalized "bird's eye view", or a "day in the life" approach that describes unfamiliar details about another culture that the average reader is ill-equipped to interpret.

The focus both of the articles and the photographs is what is deemed exotic, curious, primitive and simple by w.a.s.p. society.

We rarely see any form of "high-technology" associated with non-w.a.s.p. cultures. If there is such an association, it is almost always made within the bounds of a stereotype—for example, stereotyping people of Asian origin as naturally predisposed to careers in tecnology.

The photographic "cultural exposés" consist of images with highly saturated colours that are both sensual and seductive. Alongside, there are the advertisements for anything from Special K to American military academies, from vacations in the Bahamas to DeBeers diamonds.

One way to analyze the magazine's perspective to look at its board of trustees.

Over the years it has consisted of people involved with or working for: the U.S. Air Force, N.A.S.A., the U.S. Navy, IBM, Bell Atlantic, the U.S. Justice Department, the Rockefeller Brothers Fund, the Department of Commerce for Science and Technology, and Eastern Airlines.

Much of what is left *out* of the magazine is no doubt due to who runs it.

In a feature article from January 1974 titled, "The Eternal Treasure: GOLD", Peter T. White writes about what is done with gold both during and after it has been mined. The countries used as examples are Columbia, Britain, Ghana and South Africa.

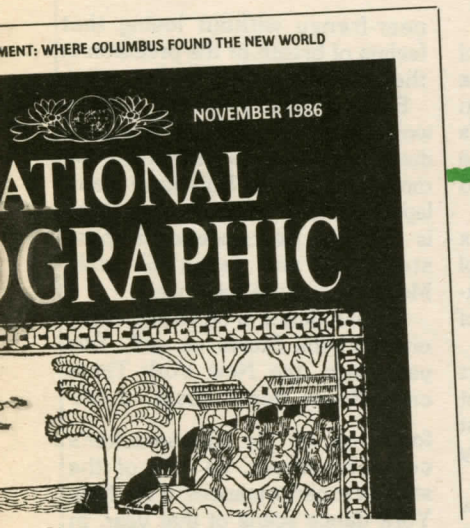
The myopic view of the article vis-a-vis South Africa manifests itself in comments like: "Some 375,000 Bantu-speaking tribesmen labor in the gold mines, poorly paid by white standards, usually in discomfort, often in danger. Yet many sign on year after year eager for the pay and prestige the work brings them."

White doesn't criticize South African governmental policies at all in the entire piece. At no point does he even mention apartheid, and yet he says Black miners seek out the job because of prestige—rather than hunger.

Kickers abound like: "Burrowing deeper than men have ever gone before, South Africans seek their country's golden lining". It is not Azanians who are seeking *their* wealth, it is the white people who are oppressing them who are stealing it.

ugh whose eyes?

Mission impossible



In a world in which many w.a.s.p.s don't even know who Nelson Mandela is, it's not surprising that this kind of superficial coverage—done from a w.a.s.p. perspective about everyone else in the world—is accepted in a major American magazine and glorified by many of its consumers.

In the same edition on page 43, there is a colour photograph of a Bengali woman getting married. She is dressed in the traditional red colours and wears lots of gold jewelry. The cutline underneath the photograph reads: "Once-in-a-lifetime thrill: A bride of Bengal glories in her hoard of gold finery on her wedding day in Calcutta....The Indians' seemingly insatiable hunger for gold supports a thriving business among goldsmiths...."

We're not told that the reason for giving a woman so much gold is because women in earlier times were not allowed to own property. If something happened to all the close male relatives of a given woman, she was essentially rupie-less. The cutline makes the woman and her culture appear to be exotically and unreasonably materialistic.

People of other nationalities and cultural or ethnic backgrounds are allowed no existence outside the spheres demarcated for them by the editorial board of National Geographic.

And National Geographic likes to believe it tells the reader, the looker, the "whole" story.

by Molly Shinhat

Sadhana is a film about "l'Odyssée d'un Québécois en Inde", or so the publicity reads. They made a mistake. It should have read, *Sadhana, "Mission Impossible"*.

This film consists of an uncritical tedious telling of a journey by one Marcel Poulin in India—described in classic imperialist language as "the land of ancient and spiritual wisdom".

On the way he meets many "great saints, sadhus and holy men". He chats with them, becomes an ascetic (for about five minutes during which he sheds his hippy garb), takes a few baths, chants, wears a loin cloth, and at the end of it all he has "changed". Sure.

The idea that this restauranteur and student of religion could travel eight thousand miles and effectively discover the "meaning of life" in ninety days is nothing short of preposterous.

The way the filmmakers treat their subject suggests they are far from understanding anything about India at all.

Sadhana uses many of the classic elements of so-called ethnographic filmmaking, in which a group of filmmakers (usually of European extraction) drop in on another group of people (usually of "Third World" extraction) and make a film about them.

Some of the techniques used in this kind of film amount to a voyeuristic, imperialist and incredibly judgemental intrusion into peoples' lives.

Sadhana is no exception. There is a prolific use of telephoto lenses in this film to take pictures from far away, without the subjects' knowledge. Imagine this: a scene shot from a boat, far removed from the thousands of people taking part in a religious festival. They are completely unaware of this blatant invasion, and have no defence against it.

There are other examples. During Marcel's brief "conversion" to the life of a sadu (Hindhu holy person), there are several sequences of him taking a shanan (bath in holy waters)with one of his "teachers", Bhairav Muni (a yogi of the Tantric who lives in solitude).

There are a number of tightly framed close-ups of various parts of Muni's body before, during and after bathing. While the filmmakers have furnished us with shots of Marcel as well, they are not nearly as explicit.

Beautiful though Muni's body is, the exotic-eroticism is a bit much—particularly when one wonders if Muni was conscious of what was being done to him, and by extension, to his Indian brothers and sisters.

Sadhana continues in the racist ethnographic tradition in its uncritical look into the world of Christian evangelism. Despite the filmmakers' claims, it is clear that the Benedictin priest, Bede Griffith, the first "wise man" that Marcel meets, is a complete evangelist.

A philosophy that we should adopt Christian values but use Hindhu practices (which in *Sadhana* consist of wearing a loin cloth and a shawl and chanting "Om" once in a while) is uncomfortably reminiscent of british practices during their drawn out stay in India.

The route to "the hearts of the Indian people", according to british imperialist policy, was to "allow" the "natives" to practice their religion, speak their own language, etcetera. Griffith cloaks an identical attitude in the guise of "I'm not an evangelist! I'm using Hindhu stuff too!"

Sadhana's funders have obviously had a powerful influence on the film's portrayal of India. Société Radio Canada (SRC), the Department of Tourism of the Government of India, and Kashmir Himalayan Expeditions in New Delhi have a lot to gain through *Sadhana*.

The Department of Tourism and Kashmir Himalayan Expeditions could reasonably expect many more white Quebecers to come to the shores of the Sub-Continent in search of "ancient wisdom" and hashish.

According to Poulin, SRC chose to fund him and Piché because they were "looking for something more 'personalized'". It's about time SRC funded filmmakers more critical of the kind of myopia given such credibility in *Sadhana*.

At one point a sadhu tells Marcel that if you don't have belief in yourself, then you can't find the way to the truth. It's ironic that the filmmakers travelled eight thousand miles to ask the question "who am I?" and didn't even hear the answer when they got it.

The only way to truth is having enough self-confidence to see one's own fallibility. Better luck next time, Marcel.

Sadhana is showing at le Milieu, 5380 St.Laurent.....

To a SAFER PLACE

by Byron Williston

Shirley Turcotte is a woman of about 35 with a round, girlish face and a playful mop of curly black hair. Her hands, florid and nervous, are constantly in motion—stifling a sob, catching a tear or mutely searching for answers as she speaks.

Sexually abused by her father from infancy until the time she left home at fourteen, she retains the befuddled air of a threatened child. Considering her past, however, she has come a long way.

To a Safer Place is the film she made about that past.

To a Safer Place is an incisive, one hour documentary produced by the National Film Board. It follows Turcotte as she attempts to mend a tattered life with the twin threads of reconciliation and acceptance.

It is a candid, unsensationalized account of a journey which brings her into contact with family members (excluding her father), friends and neighbours who knew her as a child.

She sits with one of her brothers, a man in his late 20's with a long list of jail terms already under his belt. "Small wonder," she muses sardonically, "considering he's been physically abused since he was five."

He is a nervous man, with a flushed complexion and darting eyes. He guards his opinions carefully. There is a wall between him and his sister.

In fact there is a wall between Turcotte and all of her family members. Her mother is tight-lipped, evasive.

"Did you know he was abusing me, Mom?"

"Yeah, but I was afraid."

"How did you deal with all that fear?"

"Buried it...what else do you do?"

"But you sent me back to him."

"Yeah...I guess I did."

But Turcotte is forgiving. Although her father took away 20 years of her life, he robbed her mother of everything. Only when she realizes that can she accept the distance between herself and her mother.

Turcotte's odyssey takes her to Vancouver, Fort Nelson and Winnipeg, and eventually leads her to the old farmhouse of her childhood. She does not know why she has returned there, only that she must. And so she wanders into the basement, the same basement where she waited, night after night, for the hand to reach out and touch her.

"I would leave my body on the bed and take myself to a safer place in the wall, a place too hard and too cold for him to touch. But when he took me upstairs and sat me on a chair, I had nowhere to hide, he took me..."

To A Safer Place impels discussion—not only on the psychological effects of incest, but also on the social attitudes and asumptions that create a conspiracy of silence. The antiquated and myopic view that guards a father's authority in the family can only perpetuate violence against women and children.

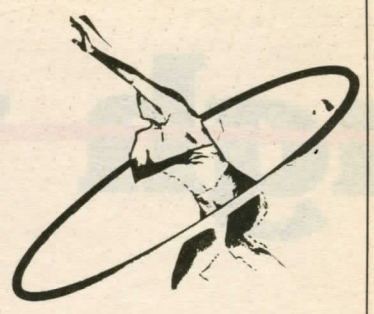
A priest warned Turcotte's sister, who gave birth to her father's deformed child, that by exposing her father she would be "dishonouring" him and thus sinning against God.

Only when Turcotte finds that there are millions of cases like her own does she dispel her feelings of guilt and shame. In the frank discussions with her siblings and sincere psychological treatment, she rediscovers the little girl who hid in the wall.

"That's the girl within me, the one that refused to yield and by coming back here I have found her."

To A Safer Place is an excellent educational film for all self-help groups, doctors, secondary school counsellors, police, legal professionals and community and church groups. It was screened Saturday afternoon in Complexe Guy-Favreau and is available for sale or rental. Contact the NFB in Montreal at 283-9000.

Mue-danse



by Kevin Segal

There's geat dance coming out of Belgium. Nicole Mossoux, whose work *Juste Ciel* showed last week in the Contemporary Art Museum's **Mue-Dance: Nouvelles de Quatre Pays** series, is no exception.

That's not surprising. Mossoux went to Mundra, the dance school Maurice Begart opened in the sixties alongside his company Ballet of the Twentieth Century.

What is surprising is that Begart works out of the neo-classical ballet style, whereas what we saw last week from Mossoux was very post-modern.

Montreal is not new to this new wave of Belgian dance. Two years ago, at the first Festival International de Nouvelle Danse, Anne Theresa De Keersmaeker shook the Montreal dance scene. No one expected that kind of power and clarity from such a young choreographer.

What De Kumaker and Mossoux have in common is the ability to really breathe through slow sections of movement, giving them enormous fullness, and then speed up to near-frenzy without losing that feeling of breath or the precision of the movements.

Both choreographers create work that really moves, but they don't just stick to movement for movement's sake. Both have many layers. Where the two women differ is that De Keersmaeker is more structural and technical while Mossoux is more theatrical.

Belgian dance is receiving recognition in the States as well. Two years ago, the New York Times cited *Rosas danst Rosas*, a performance by De Keersmaeker's company Rosas, as one of the strongest performances in the New York dance scene of that year. In 1987 another Belgian, Wim Vandekeybus, was pointed out as one of the year's best.

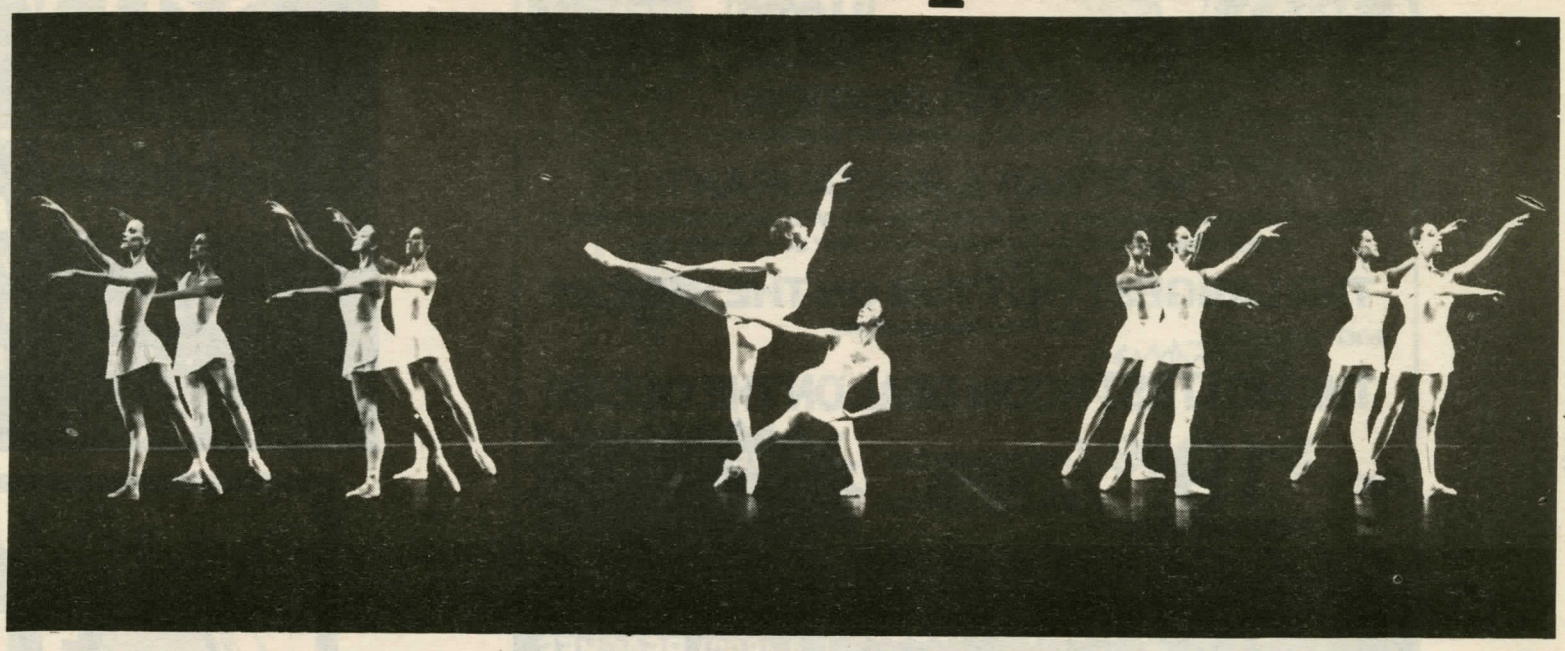
Belgium is definitely the place to look out for if you want to see strong new dance.

Quebec's own Nathalie Derome is next in the **Mue-dance** series. Her work *La peau des dents* shows from Feb.12 to Feb.14 at 2pm at la Musée D'Art Contemporain de Montreal. Tickets $4.

New skills for

PHOTO BY XAVIER NUEZ

Ballet contemporain?



par Elie Castiel

Le troisième programme de la saison des Grands Ballets Canadiens s'ouvrait sur une chorégraphie de George Balanchine, *Concerto Barocco* (1940). Aucun décor pour cette oeuvre, ni costumes flamboyants non plus. L'attention est braquée sur la portée chorégraphique, des gestes, à première vue, qui semblent simples, mais par la suite nécessitent une manoeuvre élaborée.

Huit danseuses en tuniques courtes que viendront joindre deux solistes sont les principaux "protagonistes" de ce ballet totalement axé sur l'aspect visuel, rendu d'ailleurs difficilement explorable dû à la musique, elle aussi abstraite de Jean-Sébastien Bach. Il s'agissait dans ce ballet, du concerto en ré mineur pour deux violons.

La deuxième chorégraphie, *Après Eden* (1978) signée John Butler était, à mon avis et selon la réaction des spectateurs, la plus forte pièce de la soirée. Un paysage presque désertique abrite deux êtres qui expriment tour à tour le désespoir, la culpabilité et le désir. Rey Dizon (Adam) et Gioconda Barbuto (Eve), par leur justesse d'interpretation, arrivent à créer un climat froid, nécessaire puisque la musique de Lee Hoiby l'exige.

Et les gestes presque agressifs finissent par ceux du désir. Le rideau tombe sur des corps enlacés.

La musique de Louis Gottschalk utilisée pour les fins de *Tarantella* (1964) sert bien les mouvements créés par George Balanchine. Comme la musique, la chorégraphie est vive, fugace, attrayante et enjouée. Andrea Boardman extériorise toute la spontanéité et la verve voulue pour ce pas de deux. Ce n'est pas tout à fait le cas pour son partenaire Kenneth Larson qui danse très bien, mais pas plus, sans aucun panache dans l'expression d'ensemble.

Variations Diabelli (1974), sur une musique de Ludwig van Beethoven et une chorégraphie de Brian MacDonald, clôturait la soirée de façon monotone. Dans un décor XIXème siècle, un poète cherche l'inspiration parmi des danseuses qui l'entourent.

Comparé aux trois premiers ballets, *Variations* termine avec fadeur cette "soirée de ballet contemporain" malgré la bonne performance des solistes Andrea Boardman, Rey Dizon, Katia Breton et Yvonne Cutaren.

Il serait peut-être temps que les Grands Ballets Canadiens rendent plus actuel leur répertoire classique. Dans le cas de *Variations*, ça manquait d'un certain entrain.

C'est tout de même à suivre pour le prochain spectacle que l'ensemble donnera en mars 1988.

Men should weep

by Walid El-Ghass

Poverty, wife-battering, alcoholism, theft, prostitution and incest are problems of our modern age society, but it seems it was the same in the thirties.

The McGill Players' Theatre production *Men Should Weep* confronts us with all these issues. It's a play written by Ena Stewart and adapted and directed by Christine Kierans. It made its Canadian premiere at the Players' Theatre last week and continues until Feb.13.

The play is about a Scottish family during the Depression: an unemployed husband, a drinking son, a rebelling daughter, a sick child—and a wife who is struggling for their survival.

The title *Men Should Weep* is a comment on the men in the play. The women all seem to be trying to help their families, doing everything they can do, while the men make only feeble attempts to better their lives.

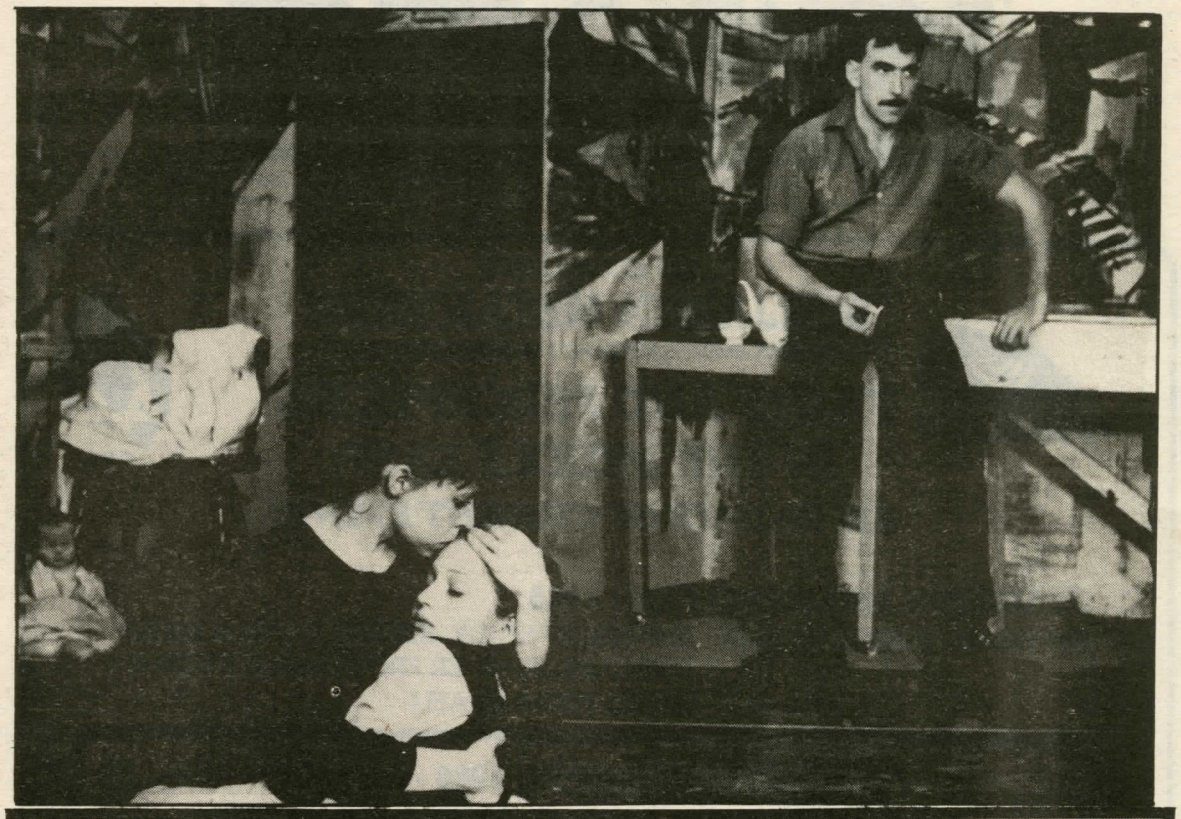
The play is loaded with important issues but has its light moments to cheer you up.

The grandmother presents us with the problems of the elderly. The husband utters such controversial lines as "a man has no right to bring children if he cannot provide for them". Aunt Lily is religious and considers her niece a sinful creature.

On the other side, we get to watch the wives in the neighbourhood having a party and reminiscing about younger days.

The performance conveyed the issues more than it conveyed the era, which made it easy for the audience to relate to its humanitarian core. I give it a four out of five.

***Men Should Weep** is playing at the McGill Players' Theatre, on the third floor of the Union Building, 3480 McTavish. Info: 398-6813.*



tomorrow

by Stephen Clare and Denise Papadatos

Mildred Ryerson is a beautiful woman, soft-spoken with a gentle air of honest concern. She has been involved with occupational therapy for over fifty years.

In 1971 Ryerson formed L'Atelier d'Artisanat Centreville, an occupational workshop for psychiatric patients and the unemployed. L'Atelier is based on a philosophy that learning and working creatively are critical to mental health.

"I've always believed coordination of hand and mind is important for a healthy body and mind...as these skills increase so do feelings of self-confidence and self-worth," says Ryerson.

L'Atelier teaches weaving, jewellery, stained glass, batik, sewing, copper enamel, leather work and silkscreen. The artists use commercial waste to produce useful, crafted, marketable objects.

The program in its wide choice of crafts explores creative abilities, develops good work habits and provides a technical means of earning a living.

L'Atelier is situated in the Multi-Ethnic Community Center. Students of all ages are referred from hospitals, community health clinics, alternative psychiatric resources and by word of mouth. They attend on a daily basis from 9:30am to 4:30pm.

A three-stage program builds students' self-confidence step by step.

In the first stage, teachers help students to produce successful, credible work right away to increase their enthusiasm for serious learning.

The second stage is an apprenticeship program, conducted at L'Atelier's studio. This facility is for students of the Atelier who are able to work full or part-time and want to produce and/or teach craft professionally.

L'Atelier's boutique "Notre Place", at 159 Duluth East, provides a third space for development. Students from the Atelier and the studio come to demonstrate their work and learn how to manage and staff a store.

L'Atelier employs seven full and part-time employees and serves over 100 students a week, but they're having money problems.

"We used to receive money from the federal government, but now our only funding comes from the provincial government, the MCM and donations. We desperately need more money," says Ryerson.

Low financing isn't the only problem facing L'Atelier at the moment.

"The city has bought our building and we must be out by May. Although they've promised to relocate us, the place they have in mind won't be ready for another two years. And so, we're looking for an interim spot," she says. "It would also be nice if we could get more volunteers to help us along."

L'Atelier d'Artisanat Centreville is located at 3553 St.Urbain. Volunteers are always welcome, as are all tax-deductible donations.

Fringe arts is now starting to collect poems, short prose, artistic photos and photos of art for the upcoming art supplement.
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Letters

Get the facts straight, pal

to the editor

The authors of "Israelis kind to Palestinians" appear to be ignorant of what the Palestinians have been going through under Israeli military rule for the past twenty years. According to United Nations reports, Palestinians living in the occupied territories:

*do not have the right to vote, let alone be represented.

*can be arrested and jailed for up to 18 days with no formal charge and no right to a lawyer.

*are heavily taxed - a Palestinian supporting his family on a salary of $15 a day is taxed at a rate of 30 per cent - yet Arab cities in the occupied territories do not even benefit from basic utilities such as sewer systems and access to state water systems.

*cannot choose where they wish to live. Several Palestinians must commute daily to work in Israel. Like the blacks of South Africa, they serve as a source of cheap labour, and by night must return to their overcrowded camps.

*can have their homes bulldozed. If a member of a Palestinian household is merely suspected of being involved in a terrorist activity (no actual charges are necessary), the family house will be destroyed.

Others have lost their homes to make way for illegal Jewish settlers in the territories.

*are reregularly subjected to curfew, the closing of their schools, military identification checks and random arrests.

*Israeli occupation of the Gaza Strip and the West Bank has stripped Palestinians not only of their human rights, but also of their human dignity. Riots and Rock-throwing will continue until Palestinians are given full Israeli citizenship, or the right to self government.

Christina Lawand

Exhibit defended

to the editor,

For the past three years, as a student of Concordia University, I have attended the Jewish Cultural Week, and I have never found this event to be political in any respect. Unlike Arab Cultural events, which find it necessary to condemn Israel through films, photographs and the like; Jewish Cultural Week merely exhibits the different aspects of Jewish culture. The Israeli flag, Kibbutzim, and Universities in Israel are part of Jewish life. A display of the Holocaust, which was also a part of the Jewish Cultural Week, was not protested by German or other groups. The food that was being sold was Jewish food. The Jewish people come from many different parts of the world and thus many foods known to be of other origin are considered to be Jewish as well.

The Link welcomes letters. Letters should not exceed 400 words in length, and may be edited for length, grammar or spelling, or racist, sexist or homophobic content. All letters must be typed double spaced and signed, and must include a phone number—not for publication but for verification.

It's strange that there is no outcry against the Palestinian booth on the ground level of the Hall building. This booth is politically biased and sensationalist in nature, with all it's exaggerated condemnations of Israel.

The Israelo-Palestinian conflict is indeed a tragic one for both peoples. However in this case, it is the Palestinian Collective which is politicising a cultural event in which Jews simply affirm their identity in all it's aspects without attacking anyone else.

Perhaps the fact that certain Palestinians consider the very mention of Israel to be an attack on them highlights the very nature of the problem.

J. Jonas

Religious Zionism expounded

to the editor,

Last week Concordia Hillel organized Jewish Cultural Week, a presentation of many aspects of Jewish culture. The presentation included exhibits on Ethiopian and Soviet Jewry, the Holocaust, Jews in Arab lands, Israeli universities and technology, and history of the Jewish people, the State of Israel and the Zionist movement.

At the same time a campaign of vituperation and slander was initiated by certain elements within the student body, aimed at calling into question the legitimacy of the exhibit and ultimately to close it down, as well as intimidating and demoralizing Jewish students.

The Hillel organization was accused by the "Concordia Collective for Palestinian Human Rights" (CCPHR) of "turning what is supposed to be a cultural event into a political event." The clear implication is that any material in any way related to Israel or Zionism is political in nature and has no place in a cultural setting.

Let us look at the facts.

Put very simply, Jewish Culture is the sum of Jewish experience. The history of the Jewish people is the basis from which their culture springs forth, just as the experiences of any society are reflected in that society's culture. Surely Zionism and Israel are a part of Jewish history!

"Zion" is referred to on countless occasions throughut Jewish literature, ancient and modern: indeed, contrary to the claims of some individuals, Zion is referred to throughout the Bible. "For a people that dwell in Zion, even in Jerusalem, thou shalt weep no more ... the ransomed of the L-rd shall return, and come to Zion with songs and everlasting joy upon their heads," (Isaiah, 30:19, 35:10). Zionism, the conviction that the Jewish people has the right to freedom and independence in its homeland, is an age-old intrinsic tenet of Judaism and Jewish culture. ("Anti-zionism," in the sense that it seeks to deny the right of national self-epression to the Jewish people, is a form of antisemitism.)

The State of Israel is without question to culmination of 1900 years of Jewish longing to return to their homeland. The recent Jewish return to Zion has become a focal point in all aspects of Jewish life, and as an important part of Jewish history plays a dominant role in Jewish culture. Attempting to separate Israel from Jewish culture is an absurd exercise in futility and one must question the motives of those whose gole it is to do so.

In response to allegations by the CCPHR that "they had brought their concerns to members of Hillel before to try and work things out, but were not taken seriously": had Hillel been approached in a civil manner, we would have been willing to discuss reasonably and rationally any complaints. However, Hillel was not approached with any complaints until Tuesday at 5:30 p.m., when they were harrassed in the mezzanine display area by a group of individuals (identifying themselves asa members of CCPHR) who insisted on shouting, demanding that items on display (even the flag of Israel is!) be removed, and attempting to intimidate Hillel members and bystanders who wanted to view the exhibit. At one point they attempted to prevent people from entering the display.

Sadly, the obvious intent of those individuals was to delegitimize the display, close it down, and intimidate and demoralize Jewish students.

They did not succeed.

The members of Hillel wish it to be known that they in no way attempted to instigate or be a party to confrontation of any sort.

Hillel believes the facts will stand on their own merit and Hillel further condemns those who attempt to corrupt the truth and undermine the integrity of Concordia University.

Alain Mamane
President, Concordia Hillel

Douglas responds to accusers

to the editor

Last week, members of the judicial board accused me of lying and being racist. As well as abusing my authority as CUSA co-president.
They went as far as demanding a public apology or my resignation by Friday February 5th, 1988.

These allegations come as a result of a ruling against the Palestinian Collective on Human Rights (PCHR) pertaining to the Jewish Cultural Week. They charged that there may have been a conflict of interest because certain members of the judicial board were members of Hillel and/or actively taking part in the organisation of the event.

To the best of my ability I saw with my own eyes, judicial board members David Hutman and Menahem Neuer actively involved in the organisation of the event in question. These same members were involved in the ruling about a conflict involving PCHR and Hillel. The Palestinians were at a definite disadvantage. The conflict of interest charge does not arise because the board members are Jewish but because the board members were indirectly involved with Hillel and actively took part in the event in question. This can be easily corroborated.

I have never implied nor said "as Jews (they), are not fit to judge a case that involves Jews." They are trying to label me as a racist by their own derogatory misinterpretation of my statements to *the Link*.

It is with great sadness that I say the plaintiffs have no idea what a race is. Jewish generally refers to a religious group. A Jew is not one race, as a matter of fact religion crosses or trascends racial boundaries. For example there are Black Jews.

I was angered by the following insult to my intelligence when Menahem Neuer said,"It's very sad to see those racist remarks made so flippantly going against all things CUSA stands for." I strongly believe in CUSA's Human Rights policies. CUSA has a non racist, non sexist and non homophobic policy. The literature pertaining to Zionism that was distributed by Hillel during the cultural week is debatable, given United Nations identification of Zionism as a racist policy. I would be just as quick to condemn a slur against Jews as I would against blacks or any other people. However, this is issue has nothing to do with racial slurs but is rather a political issue.

The third major claim is that I abused my authority. This claim raises questions about my right to speak as an individual member of the association (CUSA). In that light I ... .. possibility of abuse of the legislative system based on the convention of Natural Law.

Members of the judicial board said, "We do not have the constitutional mandate to rule on sweeping political issues: only to decide on whether CUSA rules have been broken or not." It is ridiculous to argue that I am ignorant of the association's constitution because in the article 7.2 (e) of the constitution, judicial board has the power to "settle disputes on matters concerning the association between its members, official and/or constituted bodies."

The post status of the chairperson and vice chairperson, respectively, David Hutman and Jason Susnick, is questionable. It appears that they were self appointed positions since no evidence exists to substantiate their claims. They are simple board members.

It is interesting to note, given his accusation against me, that Hutman labelled (without any proof) the Palestinian students as "members of the PLO." This irresponsible action should speak for itself and goes a long way in destroying his credibility.

After reviewing the arguments and accusations brought against me, calling for a written apology or, at the very least, my resignation by last Friday, I will do neither.

Robert Douglas

Letter from judicial board unfair

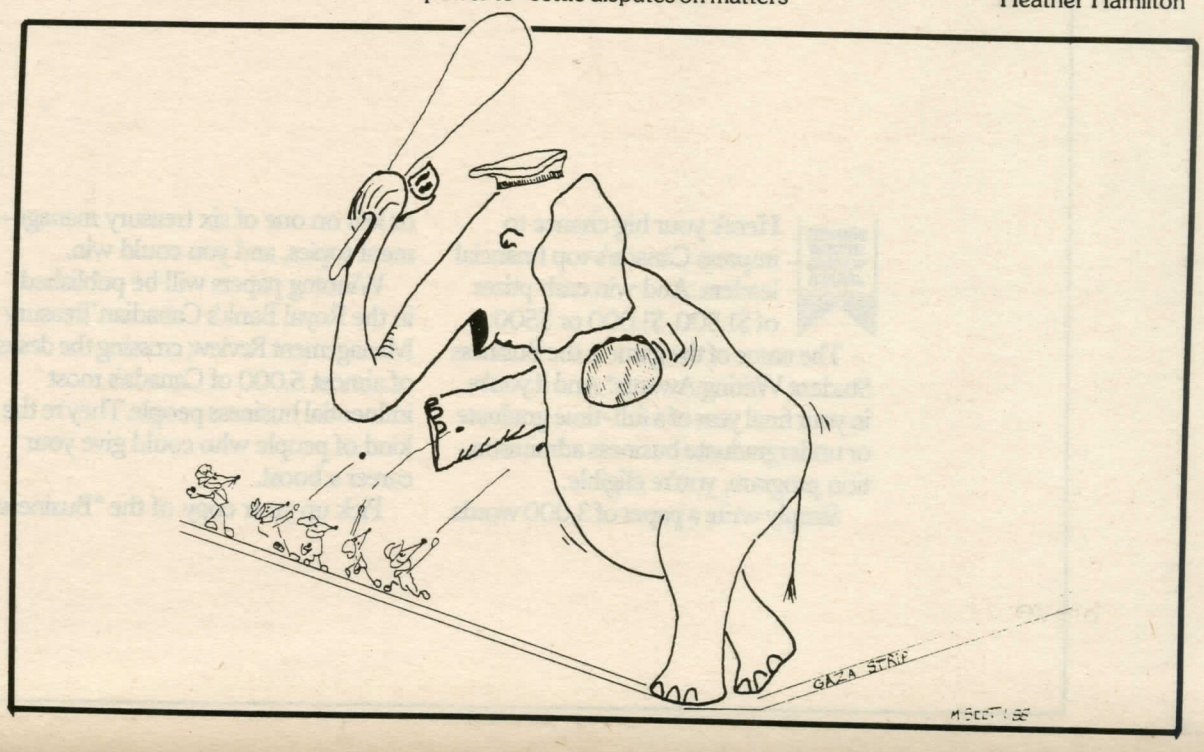
to the editor,

In reference to the article printed on Tuesday Feb. 2, 1988, *Link*, I am appalled with the decision to submit a letter to *the Link* requesting a public apology or resignation from co-president Robert Douglas. In light of the conflict with the Hillel/Pchr association, accusations were made that co-president Robert Douglas was promoting 'racism, defamation of character, and slander as claimed by self-appointed chairperson David Hutman, Vice- chairperson Jason Susnick and Menaham Neuer, judicial board member, however, the other judicial board members Stanly, Charles Pascoe and myself: Heather Hamilton, were not aware of the actions taken.

In a meeting held on Wednesday Feb. 3, 1988, a judicial board member stated that we judicial board members should work as a team and that the letter which was printed was not a personal matter and that quorum was not met, to make the decision on the letter's submission.

Although judicial board is presently operated by six members, there is no doubt in my mind that its functions are unbalanced. I felt that there was a lack of principle and objectivity on the part of Hutman, Susnick and Neuer.

Heather Hamilton



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ROYAL BANK

Sports

PHOTO BY SHANE MAHOOD

Enthusiastic hockey Stingers scrambling for the puck.

Team performs strongly

by Shane Mahood

When you only lose a 5-4 decision to the number one ranked team in the National Collegiate Athletic Association (NCAA), it's almost as good as a win.

Concordia took the final game of the Theresa Humes Invitational tournament right down to the wire providing a crowd-raising finish. The last minute had Northeastern shorthanded and Concordia's net vacant but the puck failed to cross the goal line to tie game.

Concordia's Therese Brisson finished the tournament with six goals and three assists good enough for MVP the second year in a row. "Throughout the season Therese has improved on her defensive skills and ability to be the point guard of the team", said Concordia's head coach Les Lawton.

The womens team "plugged and out worked" the physical play of the Northeastern team, "but we couldn't buy a break", Lawton went on to say. The game was definetly more physical than regular league play, infractions that would normally be called were let go. Lawton felt that when "two teams of this high a calibre meet, its going to be a rougher game and most calls will not be made".

The Theresa Humes Invitational lived up to it's expectations of being some of the finest women's hockey played. Concordia's strong team performance added to the excitement.

QWIHL/QUAA women's hockey

	G	W	L	T	Pts
Concordia	11	9	1	1	19
Laval	8	6	0	2	14
Bishop's	10	5	5	0	10
John Abb.	9	3	4	2	8
UQTR	9	1	7	1	3
McGill	7	0	7	0	0

OUAA men's hockey

	G	W	L	T	Pts
east division					
UQTR	20	16	3	1	33
Concordia	20	11	7	2	24
McGill	21	11	8	2	24
Ottawa	22	11	10	1	23
Queen's	21	7	13	1	15
RMC	21	2	17	2	6
central division					
York	22	17	1	3	38
Western	22	13	4	5	31
Waterloo	22	13	5	4	30
Laurier	23	10	9	4	24
Toronto	21	8	9	4	20
Geulph	22	4	17	1	9
west division					
Windsor	22	14	6	2	30
Brock	23	12	8	3	27
Ryerson	23	8	13	2	18
Laurentian	24	8	15	1	17
McMaster	24	2	21	1	5

Men's basketball

Stinger offence jumpstarts to victory

by Reynold Gonsalves

If you asked a basketball fan what the big game on the weekend was, they would say the National Basketball Association All-Star Game. Sure, the NBA has more drawing power than the Concordia Stingers men's basketball team. And, of course, they have Michael Jordan and Magic Johnson.

But, last Friday at Bishop's University, no one could tell the Stingers that this was one of the most important games of the season as they took the Gaiters, 70-66.

The road victory against the once nationally-ranked Bishop's puts Concordia at 4-3 against league opponents and gives it a share of the top spot in the Quebec University Basketball League with the Gaiters and McGill.

During the pre-game talk, the Stinger coaching staff instructed the players to push the ball down low and to "fly as soon as you get the ball", the offence that worked in the second half against McGill.

But after the tipoff, the Gaiters did their best to slow the tempo of the game, forcing the Stingers to get most of their first-half points from center Dino Perin. He had 12 points in the first 20 minutes.

The Stingers' fast-break offence sputtered and Bishop's grabbed a 40-31 lead at half-time.

Guard Pierre Tibblin led the Gaiters' scoring attack with 15 points in the first half. The way most teams play the 6'3" veteran sharpshooter from Vanier College is by letting him score his points and shut the rest of the team, à la Jordan.

Not the Stingers. In the second half, the team shifted to a match-up zone that stymied Tibblin from the outside. He cooled off and finished the game with 21 points.

The second half saw the Stingers use a more balanced scoring attack with Perin, forwards Nick Arvanitis and Ernie Rosa, and guards Parnell Joseph, Marlon Paul and Bobby Verrelli all registering points.

The play of the game was by Rosa, who extended the Stingers scoring drive with a reverse lay-up off a break that probably had fans wondering when they were going to name a shoe after him. (Air Rosa? Hmmmmm.)

"I was about to ram it when I saw Pierre (Tibblin) coming from the other side," said Rosa, "so I just ducked under and it went in." "It was one of those shots where you go, 'No, no-yes!'" said Perin after the game.

The whole team agreed it was an especially satisfying victory over a team they had beaten both times they met.

"This one was sweet," said Arvanitis.

Perin was more emotional: "We came, we saw, we kicked their f———asses."

"This win show that this team has character," said Joseph.

The rematch is on Tuesday a 8:30 pm at the Hive.

QUAA women's basketball

	G	W	L	Pts
McGill	7	5	2	10
Bishop's	7	4	3	8
Laval	7	4	3	8
Concordia	5	0	5	0

QUAA men's basketball

	G	W	L	Pts
Concordia	7	4	3	8
Bishop's	7	4	3	8
McGill	7	4	3	8
UQTR	7	2	5	4

Drug testing: how far will it go?

OTTAWA (CUP)—Canada's top university sports authority is considering a nation-wide program of random drug tests for university football players.

Under instruction from Sport Canada, the Canadian Interuniversity Athletic Union (CIAU) set up an ad-hoc committee recently that must decide by June whether a program is necessary. The tests would look for abuse of "performance enhancing drugs", such as steroids, by football players.

The committee must first find out the extent of drug use among university athletes before deciding to go ahead with a testing program, according to Bob Pugh, CIAU executive vice-president and head of the committee.

Skip Rochette, head coach for the Concordia Stingers football team says the steroid testing project is a great idea for obvious reasons.

"I talk to my team about and I tell them it's a shortcut," says Rochette. "If they take this shortcut, then when's the next one, at the goal line?" Although the committee's results will directly affect the power sports like football, it may soon reach other sports like basketball.

Ken Schildroth, head coach of the McGill Redmen basketball team thinks that testing is a good step forward for university athletics.

"It's the way to go in sports," said Schildroth. "It's already in the workplace so why not have it in sports."

"We're in the business of teaching young minds and testing would teach them good judgement so they won't be led astray by a coach telling that using steroids, or any other banned drug, is good."

"It's not the intent of sports to use these drugs," he said.

"Sport is human against human. We shouldn't bastardize or prostitute ourselves for it."

But Keith Harris, athletic director at Carleton University and a committee member, said testing up to 7000 players at $250 per test may be prohibitive. And he added that the tests may not be reliable.

"Some days a guy may be good (negative) and other days he could be shown bad (positive) depending on when he last used a drug," he said.

The CIAU has not decided how it would punish players that tested positive if they implemented the tests.

"We must consider whether to punish just the individual or the team too," Harris said.

He said punishing an entire team because one player tests positive might "put some teeth" into a program.

Carleton football coach Ace Powell said though drug abuse by athletes is far less common in Canada than in the US, testing may be necessary for football players as soon as they start university.

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